

## COLLECTION DE PIÈCES

INSTRUCTIVES ET MODERNES, CHOISIES, DOIGTÉES, NUANCÉES ET PEDALISÉES

PAR

A. BOUKHOVTZEFF.

## I-er Degré.

1. Bodmann, H. Pièces instructives (Choix), Cah. I. . . . . 40

## I-er à II-me Degré.

1. Bodmann, H. Pièces instructives (Choix), Cah. II. . . . . 60

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1. Lichner, H. Tändeln und Scherzen . . . . . 40  
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 3. — Tulpe . . . . . 35  
 4. — Rondino . . . . . 35  
 5. — Mein Eigen . . . . . 25  
 6. Spindler, Fr. Danse bohémienne . . . . . 40  
 7. Duvernoy, Boléro . . . . . 35  
 8. Godard, B. Marche des garçonnets . . . . . 25  
 9. — Marche des fillettes . . . . . 25  
 10. — Maison de poupée . . . . . 25

## II-me à III-me Degré.

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 3. Lichner, H. Beau rêve . . . . . 50  
 4. — Kleiner Schelm . . . . . 50  
 5. — Danse tzigane . . . . . 40  
 6. Ravina, H. Calinerie . . . . . 40  
 7. Gliese, Th. Chanson de la grand'mère . . . . . 35  
 8. Behr, Fr. Les bohémiens . . . . . 35

## III-me Degré.

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 2. Haberbier, E. Barcarolle . . . . . 25  
 3. Heller, St. Nuits blanches . . . . . 25  
 4. Lange, G. Gondolière vénétienne . . . . . 50  
 5. Piérné, G. Sérénade . . . . . 35  
 6. Gliese, Th. Adieu . . . . . 35  
 7. — Jugenderinnerung . . . . . 35  
 8. Spindler, Fr. Auf der Haide . . . . . 35  
 9. Lichner, H. Mazurka . . . . . 40  
 10. — Valse lente (Herzenskummer) . . . . . 35  
 11. Behr, Fr. Rêverie . . . . . 40  
 12. Spindler, Fr. Lillie . . . . . 35  
 13. Wolff, B. La Volée . . . . . 40  
 14. Ravina, H. Petite valse . . . . . 25  
 15. — Etude mignonne (La min.) . . . . . 25  
 16. — — (Sol min.) . . . . . 25  
 17. Grieg, E. Volksweise . . . . . 25  
 18. Giuliani, A. Tarentelle . . . . . 25

## III-me à IV-me Degré.

1. Dubois, Th. Adagietto . . . . . 25  
 2. — Scherzetto . . . . . 50  
 3. Bachmann, G. Les Sylphes. Impromptu-Valse . . . . . 50  
 4. Godard, B. Improvisation . . . . . 35  
 5. Wolff, G. Impromptu . . . . . 35  
 6. Lange, G. Sérénade de Gounod . . . . . 50  
 7. Massenet, I. Air de ballet . . . . . 50  
 8. Durand, A. Deuxième Valse . . . . . 60  
 9. — Première Valse . . . . . 60  
 10. Grünfeld, A. Petite Sérénade . . . . . 35  
 11. Jadassohn, S. Improvisation . . . . . 35  
 12. Pessard, E. Les peureuses . . . . . 25  
 13. Wolff, G. Barcarolle . . . . . 35  
 14. Lange, G. Schifferständchen (Barcarolle) . . . . . 50

12. Lange, G. Lied an den Abendstern (aus «Tannhäuser») . . . . . 50  
 13. — Pilgerchor (aus «Tannhäuser») . . . . . 60  
 14. — Au bord du Ganges . . . . . 60  
 15. Pessard, E. Chanson Huguenote . . . . . 25  
 16. — Chaconne . . . . . 50  
 17. — Scherzetto . . . . . 40  
 18. Bendel, Fr. «An Lucia» Sérénade . . . . . 50  
 19. Scharwenka, X. Mazurka . . . . . 35  
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 21. Godard, B. Promenade en mer . . . . . 40  
 22. Grieg, E. Deux feuilles poétiques . . . . . 40  
 23. — Elégie . . . . . 25  
 24. Pessard, E. Andalouse . . . . . 25  
 25. Joncières, V. Sérénade hongroise . . . . . 60  
 26. Spindler, Fr. Gondolière . . . . . 35  
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 28. Scharwenka, Ph. Bagatelle . . . . . 40  
 29. Schytte, L. Mondscheinwanderung (F-dur) . . . . . 35  
 30. Reinecke, C. Neapolitanischer Mandolinenspieler . . . . . 35  
 31. Pauer, E. Chanson du savoyard . . . . . 50  
 32. Godard, Ch. Le matin . . . . . 40  
 33. Godard, B. Gavotte parisienne . . . . . 50

## IV-me Degré.

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 2. Liszt, Fr. Souvenir de Russie . . . . . 25  
 3. Godard, B. Les hirondelles . . . . . 35  
 4. — A la Chopin . . . . . 25  
 5. Wachs, P. Allegresse . . . . . 50  
 6. Daquin, C. Le coucou . . . . . 40  
 7. Bendel, F. Orientalischer Marsch . . . . . 50  
 8. Liszt-Schubert, Der Aufenthalt . . . . . 60  
 9. Godard, B. Nocturne italien . . . . . 50  
 10. Heller, St. Valse brillante (Es-moll) . . . . . 75  
 11. Liszt, Fr. Marche hongroise . . . . . 60  
 12. Godard, B. Etude rythmique (B-moll) . . . . . 35  
 13. Schubert, F. Scherzo . . . . . 50  
 14. Godard, B. Barcarolle crépusculaire . . . . . 40  
 15. Liszt-David, Capriccio . . . . . 50  
 16. Jadassohn, S. Albulblatt . . . . . 50  
 17. Bendel, Fr. Schlummerlied . . . . . 50  
 18. Godard, B. Deuxième Valse . . . . . 50  
 19. — Pan . . . . . 50  
 20. Haberbier, E. Sérénade . . . . . 25  
 21. Heller, St. Spaziergänge eines Einsamen . . . . . 60  
 22. — Fantaisie «Charles VI» . . . . . 1  
 23. Willmers, R. Junge Träume . . . . . 50  
 24. Ravina, H. Nocturne (Des-dur) . . . . . 50  
 25. Schulhoff, J. Nocturne . . . . . 60  
 26. Grieg, E. Berceuse . . . . . 35  
 27. — Oisillon . . . . . 25

## IV-me à V-me Degré.

1. Liszt, Fr. Consolation (Des-dur) . . . . . 35  
 2. Wehle, Ch. Trinklied . . . . . 50  
 3. Jensen, A. Nocturne . . . . . 50  
 4. — Idylle . . . . . 50  
 5. Raff, I. Valse (C-dur) . . . . . 60  
 6. Moszkowski, M. En Automne . . . . . 60  
 7. Hofmann, J. Mazurka (A-moll) . . . . . 50  
 8. — Mazurka (G-dur) . . . . . 35  
 9. — Berceuse . . . . . 35  
 10. Liszt, Fr. La gita in gondola . . . . . 50

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С.-ПЕТЕРБУРГЪ.

Невскій, 54.

FOURNISSEURS DE LA COUR IMPÉRIALE

МОСКВА.

Петровка, № 12.

ВАРШАВА, у ГЕБЕТНЕРА и ВОЛЬФА.

# SCHERZETTO.

Госуд. печатня  
оф. на Л. на  
Б. П. П. П. П. П.  
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18135-47.

TH. DUBOIS

Allegro vivo e leggiero. M. M. ♩ = 88.

The musical score is written for piano and consists of five systems. Each system contains a piano (p) and bass (b) staff. The key signature is D major (two sharps) and the time signature is 3/8. The tempo is marked 'Allegro vivo e leggiero' with a metronome marking of 88 beats per minute. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). There are also articulation marks such as slurs and accents. Fingerings are indicated by numbers 1 through 5. The score includes repeat signs and first/second endings. The piece concludes with a final cadence.

This page contains six systems of musical notation for a piano piece. The notation includes various dynamics, articulation, and fingerings.

**System 1:** Treble and bass staves. Dynamics: *f* (forte), *p* (piano). Fingerings: 1, 2, 3, 4, 5. Pedal markings: *Ped*. Asterisks (\*) indicate specific notes.

**System 2:** Treble and bass staves. Dynamics: *p* (piano). Fingerings: 1, 2, 3, 4, 5. Pedal markings: *Ped*. Asterisks (\*) indicate specific notes.

**System 3:** Treble and bass staves. Dynamics: *pp* (pianissimo), *p* (piano). Fingerings: 1, 2, 3, 4, 5. Pedal markings: *Ped*. Asterisks (\*) indicate specific notes.

**System 4:** Treble and bass staves. Dynamics: *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte). Tempo markings: *poco rall.* (poco rallentando), *a tempo*. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *Ped*. Asterisks (\*) indicate specific notes.

**System 5:** Treble and bass staves. Dynamics: *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte). Fingerings: 1, 2, 3, 4, 5. Pedal markings: *Ped*. Asterisks (\*) indicate specific notes.

**System 6:** Treble and bass staves. Dynamics: *f* (forte), *p* (piano), *pp* (pianissimo). Fingerings: 1, 2, 3, 4, 5. Pedal markings: *Ped*. Asterisks (\*) indicate specific notes.

Poco meno mosso. M. M.  $\text{♩} = 72$ .  
*il canto marcato e cantabile*

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The tempo is 'Poco meno mosso' with a metronome marking of 72 quarter notes per minute. The style is 'il canto marcato e cantabile'. The first system begins with a mezzo-forte (mf) dynamic. The second system includes a forte (f) dynamic. The third system includes a piano (p) dynamic. The fourth system returns to mezzo-forte (mf). The fifth system ends with a forte (f) dynamic. The notation includes various musical elements: slurs, fingering numbers (1, 2, 3, 4, 5), and asterisks (\*) indicating specific performance points or ornaments. The bass line often features a steady eighth-note accompaniment.

First system of musical notation for piano, measures 1-6. The key signature is three sharps (F#, C#, G#). The melody in the right hand features a series of ascending eighth-note patterns, each beamed together and marked with a '5' above the staff. The bass line consists of a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5. Dynamic markings include *Red* (likely *Red* or *Red*) and a final asterisk.

Second system of musical notation for piano, measures 7-12. The melody continues with ascending eighth-note patterns. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The bass line remains consistent. Fingerings and articulation marks are present.

Third system of musical notation for piano, measures 13-18. The melody continues with ascending eighth-note patterns. Dynamic markings include *p* and *po* (pianissimo). The bass line remains consistent. Fingerings and articulation marks are present.

Fourth system of musical notation for piano, measures 19-24. The melody continues with ascending eighth-note patterns. Dynamic markings include *co* (crescendo), *ral* (rallentando), *len* (lento), *tan* (tandem), and *più p e* (più piano e). The bass line remains consistent. Fingerings and articulation marks are present.

Fifth system of musical notation for piano, measures 25-30. The melody continues with ascending eighth-note patterns. Dynamic markings include *più*, *rallent* (rallentando), *tan* (tandem), *pp* (pianissimo), and *p* (piano). The bass line remains consistent. Fingerings and articulation marks are present.

Tempo I. M. M. ♩ = 88.

*p* *mf* *p* *mf* *p* *mf*

*p* *mf* *p* *f* *p*

*p* *p* *mf*

*p* *mf* *f* *pp*

*scen -* *do*

4072

Musical score for "The Merry Widow" (No. 10). The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The music features a melody in the voice part and a piano accompaniment. The piano part includes a prominent bass line with a large arpeggiated chord in the first measure. The score is marked with a piano (p) dynamic. The piece concludes with a double bar line and a decorative flourish.

A musical score for the song "Red". The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note pattern. The score includes a piano (p) dynamic marking and a fermata over the final measure. The word "Red" is written in a stylized font below the bass line.

[illegible]